Enter MORTON.

NORTH. Yea, this man's brow, like to a title-
leaf[8],
Foretells the nature of a tragick volume:
So looks the strond, whereon* the imperious flood
Hath left a witnessed usurpation[9].
Say, Morton, didst thou come from Shrewsbury?

MOR. I ran from Shrewsbury, my noble lord;
Where hateful death put on his ugliest mask,
To fright our party.

NORTH. How doth my son and brother?
Thou trembl'st; and the whiteness in thy cheek
Is apter than thy tongue to tell thy errand.
Even such a man, so faint, so spiritless,
So dull, so dead in look, so woe-begone[x],
Drew Priam's curtain in the dead of night,

* Folio, *token.*

s — like to a title-leaf.] It may not be amiss to observe, that, in the time of our poet, the title-page to an elegy, as well as every intermediate leaf, was totally black. I have several in my possession, written by Chapman, the translator of Homer, and ornamented in this manner. STEEVENS.

9 — a witness'd usurpation.] i. e. an attestation of its ravage. STEEVENS.

i — so woe-begone.] This word was common enough amongst the old Scottish and English poets, as G. Douglas, Chaucer, Lord 'Buckhurst, Fairfax; and signifies, *far gone in woe.* WARBURTON.

So, in The Spanish Tragedy:

" Awake, revenge, or we are *woe-begone!* "*

Again, in Arden of Feversham, 1592:

"" So *woe-begone*, so inly charg'd with woe."

Again, in A Looking Glass for London and England, 1598:

** Fair Alvida, look not so *woe-begone.*"

Dr Bentley is said to have thought this passage corrupt, and therefore (with a greater degree of gravity than my readers will probably express) proposed the following emendation:

[x] So dead, so dull in look, *Ucalegon,*
[x]* Drew Priam's curtain," &c.

The name of *Ucalegon* is found in the third book of the Iliad,

and the second of the JSneid. STEEVENS.